

ANALYSIS OF SCHUBERT SYMPHONY
NO. 8 IN B MINOR

FLORENCE S. ALLEN

ANALYSIS OF SCHUBERT SYMPHONY
No. 8 in B minor


by



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For the form of the word analysis, the author was guided by Richard C. Donelson's thesis on Beethoven's Symphony No. 5.

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INTRODUCTION

This thesis contains four chapters.

Chapter I discusses pertinent information concerning the writing, first performances, and success of Schubert's Symphony No. 8 in B minor, known as the Unfinished Symphony.

Chapter II describes in detail the form of each of the movements.

Chapter III is composed of the comparative analyses charts of Philharmonia, Kalmus, Goetschius and the author.

Chapter IV contains a colored graphic analysis of each of the movements.

CHAPTER I

FACTS ABOUT THE UNFINISHED SYMPHONY

Schubert holds a noteworthy place in the history of music in that he is of the period in which classicism and romanticism converged. He injects elements into his instrumental music that are not encountered in works of classic composers, such as certain forms of lyricism. His ever present melody and his chromatic harmony have the true romantic spirit. But with all this, Schubert's music usually gives a feeling of unity and a sense of equilibrium found only in true classic music.

Schubert's "inspiration had its roots in Beethoven"¹ who lived in Vienna at the time of Schubert. He composed eight symphonies. The Tragic Symphony, No. 4, has its source in a work which also influenced Beethoven, Cherubini's "Medea." The Fifth Symphony in B flat was derived from the Haydn-Dittersdorf-Mozart circle, but again bears Schubert's individual stamp. From 1820, the influence of Beethoven is marked. The Unfinished Symphony of 1822 attained heights never before reached by his symphonies. Lang speaks of the B minor Symphony as "a consummate work of art, free from all formalistic restrictions!"² Schubert's symphony in C major is not only his last great work, but is considered the "last mighty classical symphony" of this era of orchestral music.³

1. Paul Henry Lang, *Music in Western Civilization*, (New York: W. W. Norton and Co. Inc., 1941) p. 776.

2. *Ibid* p. 783.

3. *Ibid* p. 783.

Franz Schubert was born in Vienna, January 31, 1797, at the House of the Red Crab. He was baptized the following day in Lichental, a suburb of Vienna, at the parish Church of the Fourteen Friends in Need. During his life span of thirty-one years, Vienna was truly considered a musical metropolis. It is interesting to note that Schubert was the only native "Viennese master" from Johann Joseph Fux to Johannes Brahms!

The discussion of pertinent information concerning the writing, first performances, and success of Schubert's Symphony No. 8 in B minor, known as the Unfinished Symphony, is the main purpose of this chapter.

Valuable material of a documental nature is found in The Schubert Reader written by Otto Erich Deutsch telling of events leading up to the writing of Schubert's Symphony in B minor. Schubert was made a non-resident honorary member of the Styrian Musical Society at Graz. His Diploma of Honor from this society was dated "Graz, 6th April 1823"⁵ This diploma, which has been preserved by descendants of Schubert's family, was delivered to Schubert through Anselm Huttenbrenner of Graz and his brother Joseph of Vienna. Schubert's letter of acknowledgment dated "Vienna 20th Sept., 1823"⁶ states:

4. Alfred Einstein, *Schubert, A Musical Portrait*, (New York: Oxford University Press, 1951) p.3.

5. Otto Erich Deutsch, *The Schubert Reader*, Trans. Eric Bloom, New York: W. W. Norton and Co., 1947 p. 276.

6. *Ibid* p. 290.

I am greatly obliged by the diploma of honorary membership you so kindly sent me. In order to give musical expression to my sincere gratitude as well, I shall take the liberty before long of presenting your honourable Society with one of my symphonies in full score?

The Symphony in B minor was begun October 30, 1822. The unfinished manuscript was undoubtedly sent to Anselm Huttenbrenner through his brother later on for the express purpose of dedicating it to the Graz Styrian Musical Society. The Schubert Reader and other authorities confirm the thought that the symphony in B minor was delivered to Huttenbrenner for presentation to the Graz Musical Society. Anselm Huttenbrenner was artistic director of the society until 1839. It was over forty years before Huttenbrenner gave the manuscript to Johann Herbeck for performance in Vienna on December 17, 1865, with Johann Herbeck conducting. Some authorities are of the opinion that Johann Herbeck accidentally discovered the manuscript at Anselm Huttenbrenner's home.

The score was published in 1867, and the first performance was given at the Crystal Palace in London, April 6th, the same year. Schubert's manuscript notes for the first and second movements of this symphony together with the third (Scherzo) movement, which has remained a fragment, is owned by the Gesellschaft der Musikfreunde of Vienna. The first line of the third movement has been orchestrated by Schubert. The rest of the manuscript ending with the middle portion of the Trio is a manuscript for piano solo.

Several theories have been presented as to the completeness of the Symphony. Felix Weingartner states:

I might almost call it fortunate that this Symphony was not completed. . . . The finale (Andante) is so satisfying that I have never felt a desire to hear more!⁸

Philip Hale says:

Let us be thankful that Schubert never finished the work. Possibly----lost arms of the Venus of Milo might disappoint if they were found and restored.⁹

Schubert's plan was to have four movements when the symphony was begun. After attempting to write the third (Scherzo) movement the symphony was laid aside and never finished. The performance of the symphony gives the feeling that the message set forth is completed within the two movements.

The Schubert Reader states:

It does not seem credible, however, that Schubert should have thought of the possibility of a performance of the work in its fragmentary state, or could have imagined that in spite of this it would become a world success; in fact, the most frequently performed symphonic work a hundred years after its presentation!¹⁰

Schwind, on hearing the news of Schubert's death in Munich made the following comment: "Schubert is dead, and with him has gone our happiest and loveliest possession."¹¹

8. Percy Goetschius, *No-4 Analytic Symphony Series*, (Philadelphia: Oliver Ditson Co., 1927) p. vi.

9. Philip Hale, *Boston Symphony Programme Notes*, Edited by John N. Burk, (Garden City, New York: Doubleday Doran and Co., Inc., 1935) p. 255.

10. Otto Erich Deutsch, *The Schubert Reader*, Trans. Eric Blom, (New York: W. W. Norton and Co., 1947) p. 299.

11. Alfred Einstein, *Schubert, A Musical Portrait*, (New York: Oxford University Press, 1951) p. 316.

Einstein says:

With Schubert's death an epoch in the history of music ends. Both as a man and as a composer he stands on the threshold of what we now call the Romantic Period. He is one of those composers who, like Mozart and Beethoven and yet more positively than either of them, take no thought for the morrow, who follow unreservedly and without heed a single impulse--to create; who in their music, find--partly of their own free will and partly out of sheer necessity--the only means of meeting the challenge of human existence and of the universe.¹²

12. Alfred Einstein, *Schubert, A Musical Portrait*, (New York: Oxford University Press, 1951) p. 316.

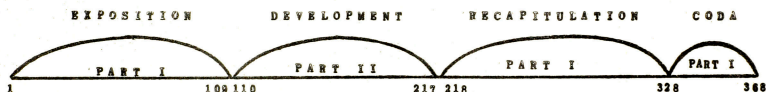
CHAPTER II

WORD ANALYSIS

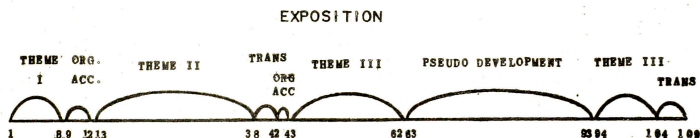
First Movement.

The first movement is in strict sonata form. The exposition (Part I) goes from measure 1 to measure 109, the development (Part II) from measure 110 to measure 217, the recapitulation (Part I) from measure 218 to measure 328, and the coda from measure 328 to measure 368. The intervals of thirds and fourths plays a very important part in the construction of this symphony, both harmonically and melodically.

The following is a diagram of the structure of the first movement:



An analysis of each of the above main parts is as follows:



The author has divided the exposition (Part I) into two sections. Section I goes from measure 1 to measure 42 and Section II goes from measure 42 to measure 109. Section I dovetails into Section II.

The exposition has three sources: the first begins with Section I, Theme IA; the second begins with organic accompaniment B, continues through Theme IIC, transition D, to G major and into Section II. Organic accompaniment E, the third source begins with and is Theme IIIF.

Theme IA begins with measure 1 and continues through measure 8. It is a basic introductory theme, serving as an organic introduction, but is of principal theme quality. It is heard only once during the exposition, but it dominates the development and coda.

Theme IA is introduced by the unison playing of the violoncellos and contrabasses. The theme appears as follows:



Organic accompaniment B begins on measure 9 and goes to measure 12 as an introductory organic accompaniment into Theme IIC.

Organic accompaniment B moves in an interval of thirds and is rhythmic in character. It is introduced by the first and second violins and appears as follows:



There is a rhythmic pizzicato motive accompanying organic accompaniment B played by the violas, violoncellos and contrabasses. It appears as follows:



Theme IIC begins on measure 13 and continues through the first beat of measure 38. This beautiful melody is introduced by the oboe and clarinet with organic accompaniment B continuing as an accompaniment from measure 13 to the last half of the beat in measure 35. These two closely related themes, stemming from the same organism also appear in the recapitulation. Theme IIC appears as follows:



The transition D begins on the second beat of measure 38 and continues through the first beat of measure 42. This section serves the purpose of modulating to G major. It is interesting to note that this is contrary to the conventional way, which would be to modulate to D major, the relative minor. The bassoons and horns are the instruments used for the transition which completes section I and dovetails into the first beat of Section II. The transition D appears as follows:



Section II commences with organic accompaniment E beginning on the second half of the first beat of measure 42 and continues through measure 43 as an introductory organic accompaniment and continues as an accompaniment to theme III F from measure 44 through measure 61.

Organic accompaniment E is introduced in thirds by the clarinets and is played later by the violas and bassoons. It appears as follows:

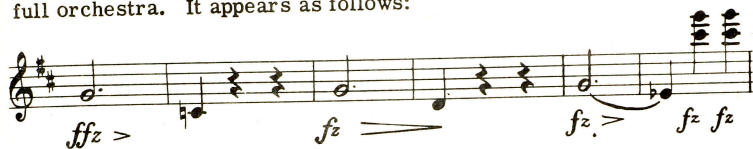


Theme III F begins on measure 44 and continues through measure 62. It is the predominating theme of the exposition and is in the key of G major.

Theme III F is introduced by the violoncellos then carried by the violins and appears as follows:

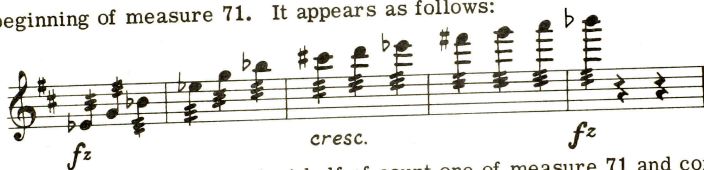


After one measure of rest, the pseudo development begins with measure 63 and continues through measure 93. Measure 63 to the first half-beat of measure 71 is mainly a chordal motive played by full orchestra. It appears as follows:



Key Changes:

Measure 63 begins in C minor and finally modulates to D minor by way of a diminished seventh at measure 71. The violin section has an interesting figure commencing on measure 67 and finishing at the beginning of measure 71. It appears as follows:



Beginning with the last half of count one of measure 71 and continuing to the first count of measure 85, a section resembling one of the figures found in both organic accompaniment E and Theme III F appear. Measures 71 and 72 use an organic accompaniment E figure which serves as a transition to measure 73. Measure 73 through measure 80 continues as a sustained accompaniment. Measure 81 to measure 85 uses the original syncopation of organic accompaniment E as found in measures 71 and 72. It is introduced by imitation, the clarinets imitating the flutes and oboes.

The motive that dominates this part, while the accompaniment just described is being played resembles a figure in Theme III F which is one of the best known melodies of the symphony. This figure now becomes rhythmical in character and is developed by imitation. It begins with measure 73 and continues to the first beat of measure 85. It begins with the violins imitating the violas and violoncellos. An interesting climax is achieved through rapid key changes from major to minor and by the ever increasing number of instruments being added until full orchestra is used. The figure appears as follows:



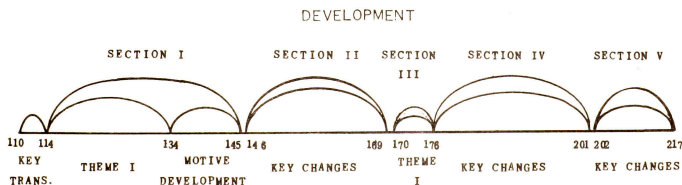


Theme III F is used as a closing theme with organic accompaniment E as the accompaniment. It begins on measure 94 and ends on the first count of measure 104. It is developed through imitation within the string and woodwind sections, commencing with the violins.

A key transition from G major back to B minor, section I or on to the development begins on the second count of measure 104 and continues through measure 109. The transition is introduced by a fortissimo unison "B" played by full orchestra on the second count of measure 104. Commencing on measure 106 a sustained pianissimo passage played by the woodwind section and horns is heard as a pizzicato passage is played by the string section. The pizzicato passage appears as follows:



The diagram of the development is as follows:



The author completes a key transition from measure 110 to measure 114 in the beginning of the development (Part II) and divides measures 114 to 217 into five sections. Section I begins with measure 114 and goes to measure 145; Section II goes from measure 146 to measure 169, Section III from measure 170 to measure 176, Section IV from measure 176 to measure 201 and Section V from measure 202 to measure 217.

The key transition is similar in construction to measures 106 to 109 except that the transition is from B minor to E minor.

Section I begins with Theme IA as used in the exposition. It dominates the development. Beginning at measure 122, an imitative extension of the theme begins. This continues through measure 134. A crescendo begins, starting with the violins adding the violas and bassoons.

From measure 134 to measure 145 a fortissimo with full orchestra is reached by means of a motivic development built on the dominant of B minor. The motive played by the horns and violoncellos appears as follows:



The motive played by the oboes, violins, and finally the flutes is the motive inverted. It appears as follows:



Section II is divided into three parts: A begins with measure 146 and goes to measure 153 and is in the key of C# minor; B goes from measure 154 to measure 161, going to D minor; and C goes from measure 162 to measure 169, to E minor.

A, measure 146 climaxes the tension created by Section I. A descending motive in thirds is played by full orchestra to measure 150. The rhythm is the same as the preceding illustration. Measure 150 through measure 153 gives a feeling of release and calmness. It resembles organic accompaniment E as played by the woodwind section. B and C of Section II are similar in construction.

Section III terminates Section II. Theme I A, Section IV, is played by full orchestra, beginning in E minor.

Section IV is divided into three parts: A begins in E minor, in measure 176; it changes to B minor in measure 180 and goes to measure 183; B begins in F# minor in measure 184 going to E minor in measures 192 and 193; C begins with measure 194 in C major and goes to measure 201 toward D major. Section IV, which is fortissimo in character, builds by imitation through the combination of

violoncellos and contrabasses, the trombones, and instruments of the woodwind section.

In A the violins and violas have an ascending passage in sixteenth notes. B uses a new motive from Theme I A which actually follows the first motive. It appears as follows:



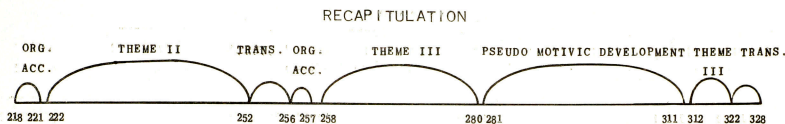
B also introduces a rhythmic motive played by instruments from the woodwind, brass, and timpani sections. The motive appears as follows:



C uses the first motive inverted, a tenseness and feeling of release being attained through the use of dynamics.

Section V concludes the development and is divided into two parts: A, in D major, extends from measure 202 to measure 207. B is in the dominant of B minor and extends from measure 208 to measure 217. B completes the development, dovetailing into the first beat of the recapitulation.

A diagram of the recapitulation is as follows:



The author has divided the recapitulation (Part I) into two sections. Section I goes from measure 218 to measure 256 and Section II goes from measure 256 to measure 328.

Organic accompaniment B in B minor, measures 218 to 221, begins Section I. It is followed by Theme IIC, measures 222 to 252 ending in F# minor, and a transition to D major from measure 252 to measure 256 dovetailing into the organic accompaniment E of Section II.

Section II begins with organic accompaniment E in D major from measure 256 to 257, followed by Theme III F, measures 258 to 280. A pseudo motivic development, from measure 281 to 311 commences in E minor and ends in B minor. The predominating theme, Theme III, taken from the exposition, continues as a closing theme of the recapitulation. It is in the key of B minor, measures 312 to 322. A transition from measure 322 to 328 dovetails into the coda.

The diagram of the coda is as follows:

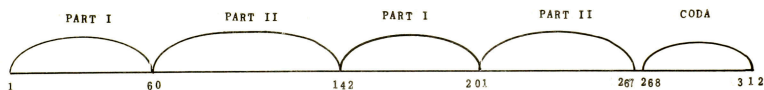


The coda is in one section, beginning at measure 328 and ending with 368. Theme I in B minor is used for this section, beginning with measure 328 and going to measure 335. A motivic extension of Theme I begins with measure 336 and ends with measure 368, thus completing the first movement. As is characteristic of the symphony, we find, for example, a tremendous buildup of tension in measures 348 to 351, and then a release, beginning with measure 352.

Second Movement.

The second movement is cast in song-form (binary-form). Part I goes from measure 1 to measure 60, Part II from measure 60 to measure 142, then a repeat of Part I from measure 142 to measure 201, a repeat of Part II from measure 201 to measure 267 and the coda from measure 268 to measure 312.

A diagram of the structure of the second movement is as follows:



The author has divided Part I into two sections. Section I goes from measure 1 to measure 32 and Section II goes from measure 32 to 60.

Part I is made up of two themes: the organic introduction which is of first theme quality and becomes the ritornello because of its constant

recurrence before and between phrases, and Theme I, which is actually the second theme.

The organic introduction appears as follows:



It is introduced by the bassoons and the horns while a pizzicato descending passage is being played by the contrabass. The pizzicato figure is part of the organic introduction. Rhythm is generated from the open bass figure. It is introduced by the contrabasso and appears as follows:



Theme I is introduced by the violins and violas and appears as follows:



A motivic figure played by the violoncellos is introduced with Theme I. The figure of up a sixth, then down a second, which appears at measure 5 is used throughout the movement. It is indicated on the graphic chart in dark blue and appears as follows:



Section I begins with the organic introduction in E major, measures 1 to 3, dovetailing into the first beat of Theme I, measures 3 to 7. Theme I dovetails into the first beat of the ritornello, the introduction becoming the ritornello from measures 7 to 9. Theme I continues from measure 9 through measure 16. Measures 15 and 16 introduce a figure from Theme I or a derivative of it, that is used throughout the movement. It appears as follows:



The first key change from E major to E minor occurs in the ritornello, measures 16 to 18. Theme I goes from E minor to G major in measures 18 to 22. The ritornello, measures 22 and 23, continues in G major, dovetailing into the first beat of Theme I, measure 24, and ending on the first beat of measure 32.

The pizzicato organic bass figure is used with Theme I in measures 18 to 22, measures 24 to the first beat of measure 29 and measure 30, to the first beat of measure 31. It appears as follows:



A figure from Theme I (measures 15 and 16) is developed by imitation in the woodwind and string sections from measure 29 to the first beat of measure 32, concluding Section I. These figures are all dovetailed.

Key changes: measures 24 to 27, G major toward E major; measures 28 to 32, E major.

Section II begins with measure 32 and goes to measure 60. The development of the pizzicato organic introduction and the introduction of Theme II goes from measure 32 to measure 60. It begins in E major going to the dominant of C# minor in measures 41 to 44. The string section together with the trombone plays the pizzicato figure while theme II is played in combination of thirds and sixths.

Theme II appears as follows:



Theme I in E major goes from measures 45 to 56. The ritornello in E major, measures 56 to 60, concludes Section II, Part I..

Part II contains three sections: Section I from measures 60 to 96, Section II from measures 96 to 111, and Section III from measures 111 to 142.

Section I consists of accompanying material and thematic material derived from the organic introduction. Measures 60 to 65 are made up of both and are a transition with the accompanying figure commencing at measure 64. The transition is in C# minor and appears as follows:



Measures 66 to 83 use the violins, violas, and violoncellos for the accompanying material, which is organic, while the clarinets play the thematic material. It is in C# minor. The thematic figure appears as follows:



Measures 84 to 89 repeat measures 66 to 71 in D Flat major. Measures 90 to 95 use derivative material from measures 15 and 16, developing it by imitation dovetailing into measure 96.

Section II, measures 96 to 111, is a development of Section I in C# minor dovetailing into Section III at measure 111, going to D major.

Section III, measures 111 to 142, in D major develops Section I by imitation and is a transition back to Part I, Section I.

Part I, measures 142 to 201 is a repeat of Part I, measures 1 to 60.

Key Changes: measures 142 to 157, E major; measures 157 to 159, E major to E minor; measures 159 to 163, E minor to G major; measures 163 to 165, G major; measures 165 to 173, G major to E major; measures 173 to 185, E major; measures 186 to 201, A major (a new key).

Part II, measures 201 to 267 is a repeat of Sections I and II of Part II, measures 60 to 142. Section II, measures 237 to 256 is extended four measures more than section II, measures 96 to 111. It is an extension of measures 14 and 15, and measures 30 to 31.

Key changes: measures 201 to 242, A minor; measure 243 to E minor; measures 244 to 249, E minor; measure 250 to F major in measures 252 and 253; measures 254 to 256 C# minor; measures 257 to 267, E minor to E major.

The coda is from measures 268 to 280. This section is taken from the organic introduction measures 1 to 3. The material in measures 280 to 299 is taken from measures 60 to 64 and measures 300 to 312 is taken from measures 28 to 30.

Key changes: measures 268 to 285, E major; measures 286 to 295, A^b major; measures 296 to 312, E major. This entire section has made use of dovetailing, a characteristic of this symphony.

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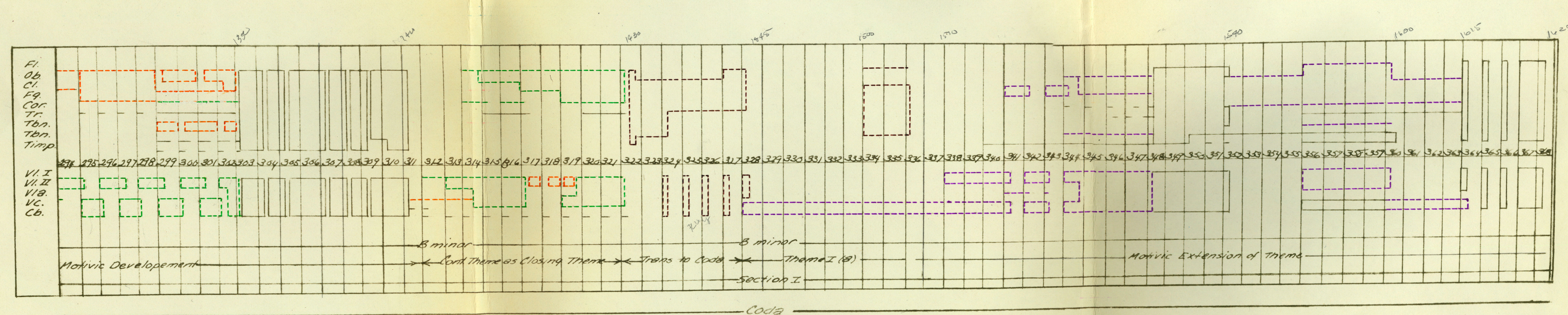
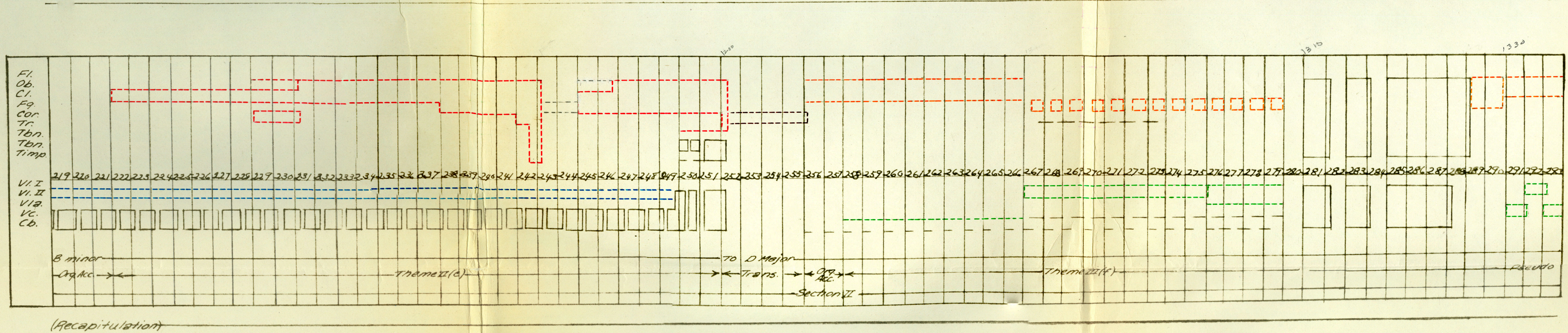
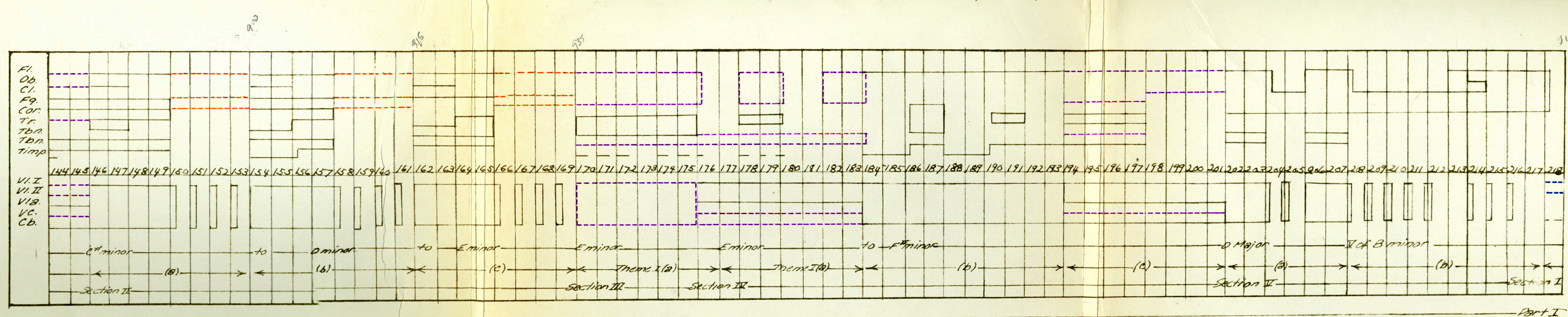
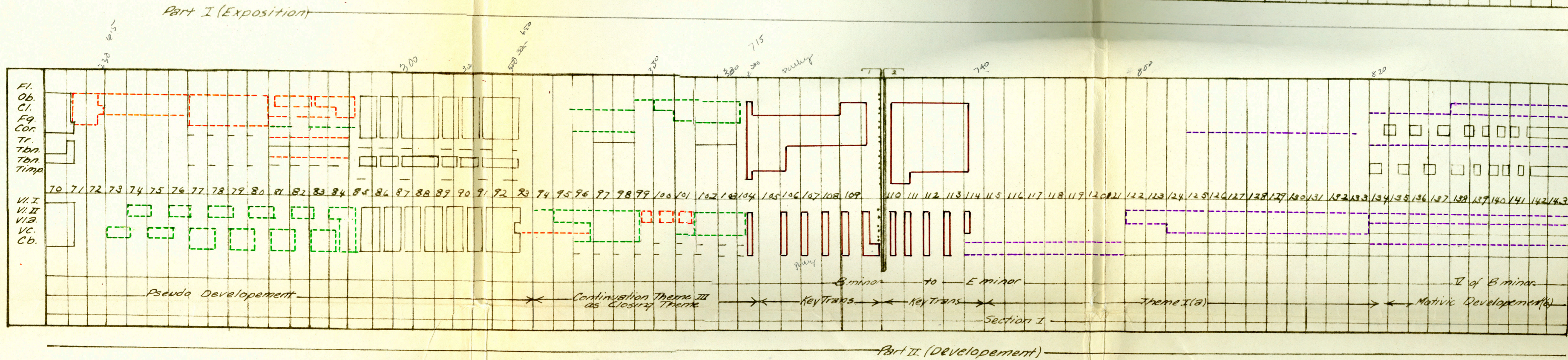
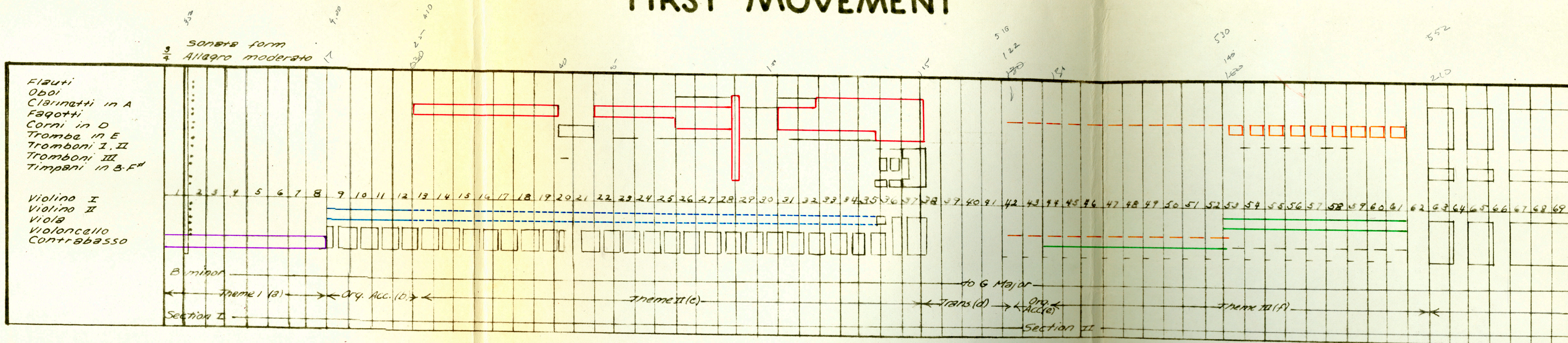
COMPARATIVE ANALYSES OF FIRST MOVEMENT

DESCRIPTION	PHILHARMONIA	EDWIN F. KALMUS	PERCY GOETTSCHUS	FLORENCE S. ALLEN
FORM	SONATA	SONATA	SONATA-ALLEGRO	SONATA
EXPOSITION	1-109	1-109	1-109	1-109
DESCRIPTION	DESCRIPTION	DESCRIPTION	DESCRIPTION	DESCRIPTION
FORM	FORM	FORM	FORM	FORM
EXPOSITION	EXPOSITION	EXPOSITION	EXPOSITION	EXPOSITION
Section 1	Section 1	Section 1	Section 1	Section 1
a. Theme 1 (1-42)	a. Theme 1 (1-42)	a. Theme 1 (1-42)	a. Theme 1 (1-42)	a. Theme 1 (1-42)
b. Organic Accompaniment (9-12)	b. Organic Accompaniment (9-12)	b. Organic Accompaniment (9-12)	b. Organic Accompaniment (9-12)	b. Organic Accompaniment (9-12)
c. Theme 11 (13-38)	c. Theme 11 (13-38)	c. Theme 11 (13-38)	c. Theme 11 (13-38)	c. Theme 11 (13-38)
d. Transition to G Major (38-42)	d. Transition to G Major (38-42)	d. Transition to G Major (38-42)	d. Transition to G Major (38-42)	d. Transition to G Major (38-42)
Section 11	Section 11	Section 11	Section 11	Section 11
e. Organic Accompaniment (42-43)	e. Organic Accompaniment (42-43)	e. Organic Accompaniment (42-43)	e. Organic Accompaniment (42-43)	e. Organic Accompaniment (42-43)
f. Theme 111 (44-62)	f. Theme 111 (44-62)	f. Theme 111 (44-62)	f. Theme 111 (44-62)	f. Theme 111 (44-62)
Pseudo Development (63-93)	Pseudo Development (63-93)	Pseudo Development (63-93)	Pseudo Development (63-93)	Pseudo Development (63-93)
Continuation of Theme 111 as a Closing Theme (94-104)	Continuation of Theme 111 as a Closing Theme (94-104)	Continuation of Theme 111 as a Closing Theme (94-104)	Continuation of Theme 111 as a Closing Theme (94-104)	Continuation of Theme 111 as a Closing Theme (94-104)
Key Transition back to B minor (Sec. 1) or on to Development (104-109)	Key Transition back to B minor (Sec. 1) or on to Development (104-109)	Key Transition back to B minor (Sec. 1) or on to Development (104-109)	Key Transition back to B minor (Sec. 1) or on to Development (104-109)	Key Transition back to B minor (Sec. 1) or on to Development (104-109)
110-217	110-217	110-217	110-217	110-217
DEVELOPMENT	DEVELOPMENT	DEVELOPMENT	DEVELOPMENT	DEVELOPMENT
Section 1	Section 1	Section 1	Section 1	Section 1
a. Theme 1 E minor Extension (114-134)	a. Theme 1 E minor Extension (114-134)	a. Theme 1 E minor Extension (114-134)	a. Theme 1 E minor Extension (114-134)	a. Theme 1 E minor Extension (114-134)
b. Motivic Development V of B minor (134-145)	b. Motivic Development V of B minor (134-145)	b. Motivic Development V of B minor (134-145)	b. Motivic Development V of B minor (134-145)	b. Motivic Development V of B minor (134-145)
Section 11	Section 11	Section 11	Section 11	Section 11
a. (146-153) C# minor b. (154-161) to D minor c. (162-169) to E minor	a. (146-153) C# minor b. (154-161) to D minor c. (162-169) to E minor	a. (146-153) C# minor b. (154-161) to D minor c. (162-169) to E minor	a. (146-153) C# minor b. (154-161) to D minor c. (162-169) to E minor	a. (146-153) C# minor b. (154-161) to D minor c. (162-169) to E minor
Section 111	Section 111	Section 111	Section 111	Section 111
a. Theme 1 E minor (Terminates Sec. 11 and begins Sec. 1V) (170-176)	a. Theme 1 E minor (Terminates Sec. 11 and begins Sec. 1V) (170-176)	a. Theme 1 E minor (Terminates Sec. 11 and begins Sec. 1V) (170-176)	a. Theme 1 E minor (Terminates Sec. 11 and begins Sec. 1V) (170-176)	a. Theme 1 E minor (Terminates Sec. 11 and begins Sec. 1V) (170-176)
Section 1V	Section 1V	Section 1V	Section 1V	Section 1V
a. (176-183) E minor	a. (176-183) E minor	a. (176-183) E minor	a. (176-183) E minor	a. (176-183) E minor
b. (184-193) to F# minor	b. (184-193) to F# minor	b. (184-193) to F# minor	b. (184-193) to F# minor	b. (184-193) to F# minor
c. 194-201	c. 194-201	c. 194-201	c. 194-201	c. 194-201
Section V	Section V	Section V	Section V	Section V
a. (202-207) D major b. V of B minor (208-217)	a. (202-207) D major b. V of B minor (208-217)	a. (202-207) D major b. V of B minor (208-217)	a. (202-207) D major b. V of B minor (208-217)	a. (202-207) D major b. V of B minor (208-217)
218-328	218-328	218-328	218-328	218-328
RECAPITULATION	RECAPITULATION	RECAPITULATION	RECAPITULATION	RECAPITULATION
Section 1	Section 1	Section 1	Section 1	Section 1
b. Organic Acc. B minor (218-221)	b. Organic Acc. B minor (218-221)	b. Organic Acc. B minor (218-221)	b. Organic Acc. B minor (218-221)	b. Organic Acc. B minor (218-221)
c. Theme 11 (222-252) Transition to D Major (252-256)	c. Theme 11 (222-252) Transition to D Major (252-256)	c. Theme 11 (222-252) Transition to D Major (252-256)	c. Theme 11 (222-252) Transition to D Major (252-256)	c. Theme 11 (222-252) Transition to D Major (252-256)
Section 11	Section 11	Section 11	Section 11	Section 11
e. Organic Acc. D Major (256-257)	e. Organic Acc. D Major (256-257)	e. Organic Acc. D Major (256-257)	e. Organic Acc. D Major (256-257)	e. Organic Acc. D Major (256-257)
f. Theme 111 (258-280)	f. Theme 111 (258-280)	f. Theme 111 (258-280)	f. Theme 111 (258-280)	f. Theme 111 (258-280)
Pseudo Motivic Development (281-311)	Pseudo Motivic Development (281-311)	Pseudo Motivic Development (281-311)	Pseudo Motivic Development (281-311)	Pseudo Motivic Development (281-311)
Continuation of Theme 111 as Closing Theme B minor	Continuation of Theme 111 as Closing Theme B minor	Continuation of Theme 111 as Closing Theme B minor	Continuation of Theme 111 as Closing Theme B minor	Continuation of Theme 111 as Closing Theme B minor
Transition to Coda (312-322)	Transition to Coda (312-322)	Transition to Coda (312-322)	Transition to Coda (312-322)	Transition to Coda (312-322)
328-368	328-368	328-368	328-368	328-368
CODA	CODA	CODA	CODA	CODA
Section 1	Section 1	Section 1	Section 1	Section 1
a. Theme 1 B minor (328-368)	a. Theme 1 B minor (328-368)	a. Theme 1 B minor (328-368)	a. Theme 1 B minor (328-368)	a. Theme 1 B minor (328-368)
Motivic Extension of Theme 1 (336-368)	Motivic Extension of Theme 1 (336-368)	Motivic Extension of Theme 1 (336-368)	Motivic Extension of Theme 1 (336-368)	Motivic Extension of Theme 1 (336-368)

COMPARATIVE ANALYSES OF SECOND MOVEMENT

DESCRIPTION FORM	PHILHARMONIA SONATA 1-95	DESCRIPTION FORM	EDWIN F. KALMUS SONATA 1-95	DESCRIPTION FORM	PERCY GOETTSCHUIS SONATINE-FORM 1-141	DESCRIPTION FORM	FLORENCE S. ALLEN SONG-FORM 1-60		
EXPOSITION	Principal Theme (1-60)	STATEMENT	Principal Themes Theme 1 (Begins with meas. 3)	EXPOSITION	Principal Theme (1-65) Part 1 (Per. extended) Refrain (1-7) Refrain (7-13) Extension (13-16) Refrain (16-21) Refrain (22-32)	PART 1	Section 1 (1-32) Organic Intro. (1-3) E Major Theme 1 (3-7) E Major Ritornello (Intro. becomes Ritornello) (7-9) E Major Theme 1 (9-16) E Major Ritornello E Major to E minor (16-18) Theme 1 E minor to G Major (18-22) G Major Ritornello (22-24) Theme 1 G Major to E Major (24-32)		
DEVELOPMENT	Subsidiary Section (60-95)	FANTASIA	Theme 11 (Begins with meas. 66)	96-141	Transition (Independent) (60-65) Subordinate Theme (66-141) Theme 1 (66-77) Extension (78-79) Theme 1 (80-91) Extension (92-108) Extension (109-129) Transition (130-141)	Part 11	Section 11 (32-60) Develop. of Intro. and Theme 11 E Major to V of C# (32-44) E Major Theme 1 (45-56) E Major Ritornello (56-60) E Major (60-142)		
RECAPITULATION	142-236	RESTATEMENT	142-236	RECAPITULATION		PART 1 (Repeated)	Section 1 (142-173) Organic Intro. E Major (142-144) E Major Theme 1 (144-148) E Major Ritornello E Major (148-150) E Major Theme 1 (150-157) E Major Ritornello E Major to E minor (157-159) Theme 1 E Min. to G Mai. (159-163) G Major Ritornello (163-165) Theme 1 G Major to E Major (165-173) Section 11 (173-185) Develop. of Intro. and Theme 11 (173-185) E Major Theme 1 (186-197) A Major Ritornello (197-201) A Major 201-268		
CODA	237-312	CODA	237-312	CODA	Transition (174-185) Part 11 (186-197) Refrain (197-199) Refrain (199-201) Transition (201-206) Subordinate Theme (207-218) Extension (233-249) Extension (250-264) Extension (265-267) 268-312	PART 11 (Repeated)	Section 1 (201-237) Section 11 (Develop. of Sec. 1) (237-256) Extension of Measures (14-15) (30-31) (257-268) 268-312		
CODA	237-312			CODA	Section 1 (268-273) Repetition (274-280) Section 11 (280-290) Re-statement (290-300) Extension (301-312)	CODA	Taken from Organic Intro. (1-3) (268-280) Taken from (60-64) (280-299) Taken from (28-30) (300-312)		

SCHUBERT SYMPHONY No. 8
FIRST MOVEMENT

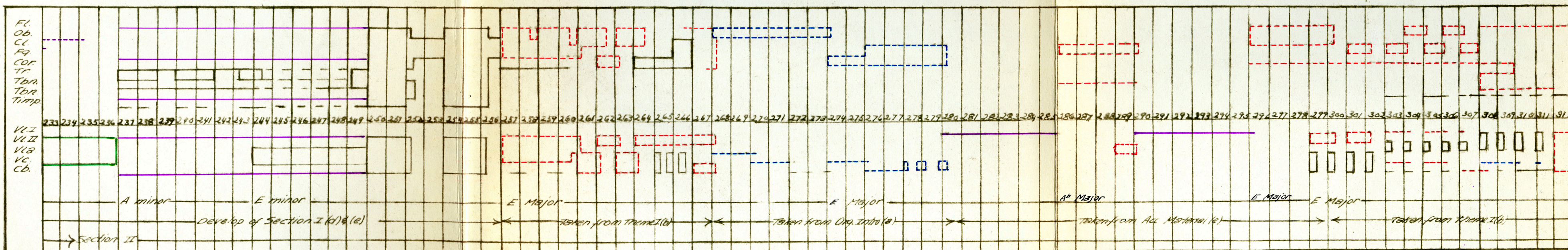
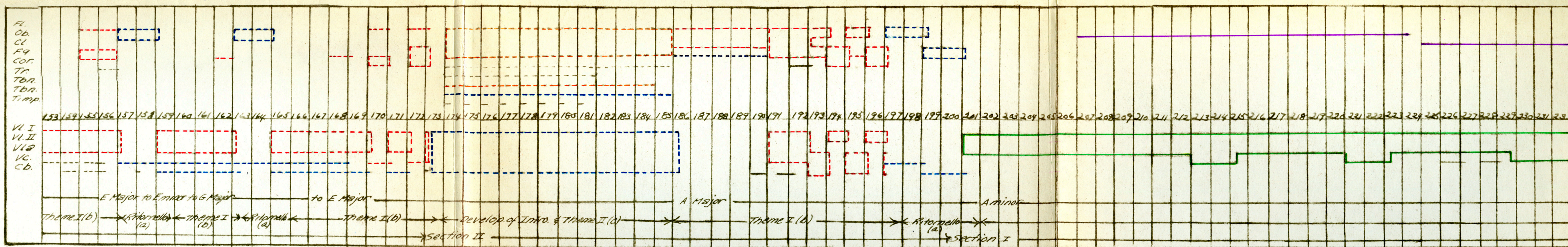
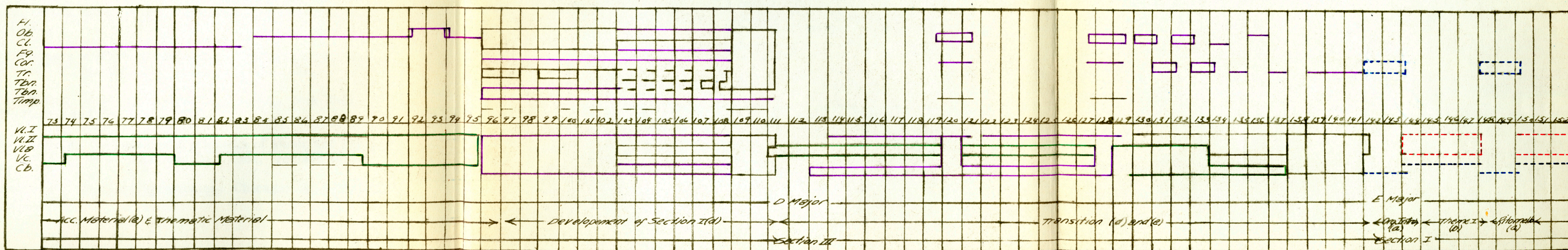
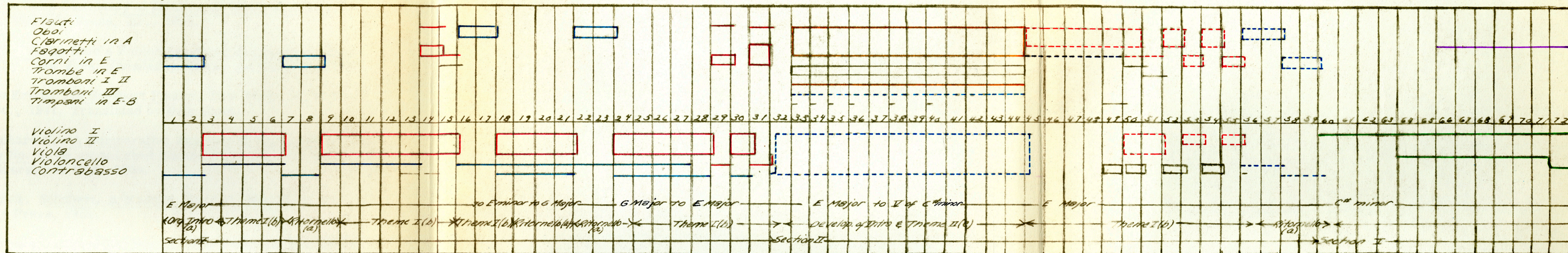


Key

— Violet Lines	a. Theme I
— Blue Lines	b. Organic Accompaniment
— Red Lines	c. Theme II
— Brown Lines	d. Transition
— Orange Lines	e. Organic Accompaniment
— Green Lines	f. Theme III
— Black Lines	Non Thematic Material
— Dotted Lines	Derived Material
in color	

SECOND MOVEMENT

song form
Andante con moto



Coda

Key

- Blue Lines
- Red Lines
- Orange Lines
- Violet Lines
- Green Lines
- Black Lines - f. Non Thematic Material...
- Dotted Lines
- a. Organic Introduction
- b. Theme I
- c. Theme II
- d. Thematic Material Derived from Organic Introduction
- e. Accompanying Material Derived from Thematic Material...

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